

THE CHINESE EXHIBITION  
KANSAS CITY, MO.  
APRIL 20-JUNE 8, 1975

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A PUBLIC RELATIONS REPORT  
BY  
CARL BYOIR & ASSOCIATES







"Now a panorama of Chinese material culture has burst upon the American public in a spectacular array of objects, spanning a period from an incredible 600,000 years ago to the 14th Century, A.D. Without exaggeration, the Chinese Exhibition may be called the most complex and perhaps overwhelming exhibition of art and cultural artifacts of the century..... What beckons us is an opportunity. No one will want to waste this opportunity, for the revelations to be found about ancient China will open undreamed-of horizons, while the beauty of so many of the exhibits is sure to leave the visitor profoundly moved."

Marc F. Wilson  
Curator of Oriental Art  
Nelson Gallery-Atkins Museum

"In the forefront of the many important aspects of the exhibition is the fact that all the objects shown have been excavated under controlled conditions by highly trained archaeologists. This circumstance adds immeasurably to our knowledge of Chinese material culture.....Inevitably, the concerned visitor will come to realize that in no other civilization of the world can be found a like vigor of creativity over so many centuries."

Laurence Sickman  
Director  
Nelson Gallery-Atkins Museum







The Chinese Exhibition

Public Relations Report  
Carl Byoir & Associates



## Chinese Exhibition Opens

Chinese and American diplomatic officials from Washington, D.C. visited here for a two-day reception honoring the opening of the exhibition of archaeological finds of the People's Republic of China.

The reception was held at the Nelson Art Gallery, 1001 E. 10th St., where the Chinese exhibition opened to the public. The reception was hosted by the Society of Friends of the Nelson Art Gallery.

Other guests included the Chinese Consul in St. Louis, Mr. Liang, and the Chinese Consul in Kansas City, Mr. Liang. The Chinese Consul in St. Louis, Mr. Liang, and the Chinese Consul in Kansas City, Mr. Liang, were accompanied by their wives.

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Gold coin seen with gold thread for Princess Tan Wan, late Han dynasty.



Painted pottery horse, Han Dynasty B.C.



White and white pottery horse, Han Dynasty B.C.



Bronze vessel, 10th & 11th century B.C.

## Chinese art to be displayed

KANSAS CITY, Mo. (UPI)—The Nelson Art Gallery will display a collection of Chinese art, including a bronze vessel, a white pottery horse, and a gold coin. The collection is part of a larger exhibition of Chinese art, which will be on display through June 4.

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## Chinese Art Show Readied

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## Ancient Chinese art treasures go on exhibit

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ST. CHARLES, MO.  
BANNER NEWS  
D. 9,500

APR 22 1975

# Chinese Exhibit In Kansas City

The internationally acclaimed "Exhibition of People's Republic of China" Art Gallery in Kansas City, its final stop-over before returning to Peking.

Containing art treasures representing 5,000 centuries of Chinese history, the exhibit is expected to draw an estimated 250,000 visitors—many of them from St. Charles—during its seven week stay.

Students from the Lindenwood Colleges leave today to view the show; and Friday a busload, organized by the St. Charles County Historical Society, will make the trip. "Is all one has heard about it (the exhibit) ballyhoo, or is it worth it?" Mrs. Lindsay Cooper, special assistant to the director of the museum, asked when speaking recently at Lindenwood.

"It isn't the quality," she answered, "but it's the fact that we have the continuous story of Chinese man which can be likened to ourselves."

Though comprised of art treasures, the exhibit offers anthropological insight into Chinese culture. For example, Mrs. Cooper said the discovery of art treasures in the tombs indicates the Chinese "enjoyed life so much, they put possessions in the grave to accompany them to the next life." Finding an "early" needle indicates clothes were worn—and made—during that

time. "This is the kind of thing that rarely is shown outside of the country," Howard Barnett, a member of the Missouri Committee for the Humanities Inc., said. The Committee's national organization is financially responsible for bringing the exhibit to the United States, where it was shown only in the National Gallery of Art in Washington D.C. and in Kansas City.

The exhibit is unusual, Barnett said, in that much of what it contains has previously been unavailable, such as that from Emperors' residences. "It's a bit like going through our Smithsonian," he said.

"The Chinese have their own presentation of the exhibit," Barnett said. "They look on these works of art as past culture that has been replaced—as historic.... They want to control the meaning, the interpretation of the exhibit." Therefore, Barnett specified that no official interpretations of the exhibit be held while the exhibit is still in Kansas City.

Does the exhibit's tour indicate a continued opening of Sino-American relations? "Most people interpret it as an effort on their part to let us see their culture," Barnett said. "It's an opening on their part."

## Unique Chinese Artifacts Exhibit to Be at K.C.

By GORDON WILLIAMS

WASHINGTON — Groups of Chinese artifacts, including a bronze vessel, a white pottery horse, and a gold coin, are being displayed at the Nelson Art Gallery in Kansas City.

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## 500,000 years of history of China shown

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## Chinese exhibit to open at Nelson

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### The Problem:

One of the largest and most complex international art exhibitions, "The Exhibition of Archaeological Finds of The People's Republic of China," was scheduled into Kansas City in mid-April, with less than six months lead time to get ready. The Nelson Gallery, although the seventh largest art gallery in the U.S. operates with a moderate-sized budget and even smaller staff. As director Laurence Sickman was to observe, "it was a seemingly impossible job."

Implicit in the requisites for handling this prestigious exhibition was the need to communicate the choice of Kansas City as its site to the community and the western part of the United States so that the broadest possible audience could be attracted (at this stage, Kansas City was to be the last stop in the Western world for this exhibition; much later on San Francisco was added to the schedule).

In KC's parochial interest, the exhibition afforded a significant opportunity to focus attention on the cultural sophistication and resources of the city.

The exhibition had rare significance; China was coming to Mid-America. Kansas City was to be in prestigious company. What had been "Cow Town" for a century was emerging as a sophisticated international metropolis. Culturally, Kansas City was to join Paris, Vienna, Stockholm, Toronto and Washington, D.C. as a chosen site for this unusual and priceless exhibition.

Within the Nelson Gallery there was the essential technical and professional expertise to mount this massive exhibition -- and the floor space necessary to accommodate it.

What was totally missing in the Nelson organization was a general coordinator, sensitive to and knowledgeable about the needs for adequate internal and external lines of communications. Again, to quote director Sickman, "we at the Nelson Gallery had little or no experience in the higher levels of public relations."



### The Background:

To maximize the exhibition's impact on the Midwest, as well as to ensure a smooth, professional event, Kansas City's local business, civic and government leaders resolved to aid the Gallery in every way possible. The Chinese would be received with unstinted hospitality. A coordinated plan to cover all aspects and all contingencies would be developed. Some State Department guidance was available and would be utilized.

The exhibition would arrive in Kansas City on April 8. With the pre-opening reception scheduled for April 19 and the public opening on the 20th, the Gallery would have but 11 days to place 385 priceless objects into place.

Presenting the essential need for outside help to the Gallery's board of trustees, the director received approval to hire three "experts" -- a project coordinator, a public relations or public information director and a chief of educational projects.

In the search for qualified professionals to fill these positions, the Gallery received a recommendation from the Kansas City civic and business leaders deeply involved in "Prime Time," the national information program being conducted.

It was their thought that the Carl Byoir organization, long associated with Kansas City -- for 25 years the New York-based international public relations counseling firm has represented Hallmark, and for the past four years KC's Prime Time program -- might be able to assume the public information responsibilities. Director Sickman met with CB&A president Robert Wood and group executive John Budd, who supervises the Prime Time effort, and agreed that a Byoir representative could be assigned full-time to the Gallery for the duration of the exhibition. Approval was obtained from the Gallery's board.

It was further decided that in the interests of efficiency and in appreciation of the urgency to get under way, the functions of project coordinator and public information director would be combined.

Rob Martin, assistant to the manager of CB&A's Southern (Atlanta) regional office, was selected for the assignment as Project Coordinator and moved to Kansas City.



### The Assignment:

The Project Coordinator would not only be responsible for public information, but, on behalf of the Gallery director, for the over-all coordination of such varied activities as: International protocol, exhibition security and shipment, public transportation and parking, civic support and special events.

"Hand holding" with the Chinese curatorial staff, an unspecified duty at the outset, became a major time-consuming activity.

In December 1974, the Chinese Exhibition Office was formally established at the Nelson Gallery. Following public announcement of the exhibition, a steady stream of inquiries began to flow in.

In January, Martin, of Byoir, went to Washington to meet with the public information director of the National Gallery for backgrounding, then to Kansas City for a meeting with the trustees and staff at the Nelson.

Although he would not commence work full time until February, Martin began to develop data, meeting with not only the officials of the National Gallery but the relevant people at the State Department and with the Canadian public relations firm which handled the exhibition during its stay in Toronto.



### A Look Into a Beehive:

Any detailed resume of the activity of the Chinese Exhibition Office generally, and the Project Coordinator in particular, would be too lengthy for this report. Suffice it to say that the area was, in the words of the Gallery director, "like a political campaign headquarters."

Phones danced off their hooks; police officials needed guidance for traffic; school and out-of-town state organizations wanted advance reservations; security like that accorded the Declaration of Independence had to be developed; janitorial services to handle tens of thousands of visitors needed beefing up; the press wanted information, special credentials, answers to myriad questions, some relevant, many not; and then there were meetings, endless meetings . . . meetings with the National Endowment for the Humanities (primary funder); with the Kansas City Police Department; with the Kansas City Department of Transportation; with the Area Transit Authority; with the Prime Time Steering Committee; with TWA; with the merchants of the Plaza Association, etc., etc.

There was never enough time, not enough hands and project coordination became, in time, project involvement as the Project Coordinator pitched in, too, to mop floors, clean cases, vacuum crates and haul trash.

Gallery staff meetings averaged two a week; briefings with the Gallery director and curator of Oriental Art ran into the hundreds, literally.

Advisories, news releases, and a volume of other informational materials were mailed weekly. Confirmation on group visits were made. A pedestrian traffic pattern (inside and outside the Gallery) and how "to run the queue" were mapped out. Parking lot assignments and shuttle bus schedules were finalized. The intricate exhibition maze or labyrinth came together.

On the morning of April 8, the two chartered TWA air cargo jets carrying the exhibition touched down at Kansas City International Airport. The Chinese curatorial staff, along with federal air marshals, State Department representatives, and American museum conservators, were on hand.

Because of security considerations, there had been no public announcement of the arrival date or time. But the day before the event, an editor of the Kansas City TIMES (the evening daily) called the Project Coordinator to say he knew the exhibition would arrive in the ensuing two days. (Based on the closing date in Washington, March 30, and the scheduled opening date in



Kansas City, April 20, it didn't take a mathematician to calculate just about when it would be transported.) The editor asked to work cooperatively with the Gallery (which already was on exceedingly good terms with the newspaper) on getting photographs of the arrival, while at the same time respecting the security safeguards. After consultation with the Gallery director, the Project Coordinator responded to the editor with the straightforward announcement that security requirements absolutely precluded that arrangement. He added that if the arrival time was acknowledged, the additional risk would be that every television station would have a camera crew chasing the caravan down the expressway from the airport.

Undaunted, the newspaper dispatched a photographer to the airport, who spent the better part of the late night and early morning watching for activity. When the police contingent arrived at the TWA cargo terminal at about 8 a.m., the photographer knew he had struck paydirt. At 10 a.m., the Project Coordinator and gallery director arrived at the cargo depot with a contingent of Chinese and U.S. State Department representatives who had arrived from Washington via commercial flights.

The presence of the newspaperman caused general consternation, but it was decided it would be better to work with him than have him "disappear behind a tree somewhere and get his pictures anyway." This proved to be a sound decision since the Project Coordinator was able to view the photographs before publication (a very rare opportunity, indeed). The pictures were completely harmless, breached no security aspects, and provided interesting and valuable information to the public.

However, the State Department representative accompanying the exhibition did not share that view, and the Project Coordinator spent the ensuing two days in a recurring harangue with the representative. Re-created conversation: (SDP: State Department Representative; PC: Project Coordinator)

SDP: I can't believe you let it be known that the exhibition was transported by aircraft.

PC: It was no secret. The collection was moved all over the world by aircraft. The important thing is that we didn't announce when it would arrive. That was the most critical factor, at least that's the only restriction our security people placed on it. (The Kansas City Police Department was tasked with the security at the time the aircraft touched down at the airport.)

SDP: But you allowed photographs taken of it when it did arrive.



PC: It may have been a State Department secret, but it certainly was no state secret.



Known as "The Exhibition of Archaeological Finds of the People's Republic of China," a collection of 200 artifacts excavated in China during the last 50 years, it has been on a two-year international tour.

It closed in Washington, D.C., March 10 after a three and a half month stay. Since

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### The Activity:

The intensity of the next nine days was unimaginable. The 385 objects had to be safely and artistically installed in one hundred display cases. Working night and day, the crew accomplished the task in superior fashion. (Installation at the National Gallery required 14 days.) Final touch-up work continued up until the very moments of opening to a special preview on April 19, and paint buckets and drop cloths were literally being pushed out the exit when the first visitors started entering the front door of the exhibition at 10 o'clock that morning.

Pre-opening and opening events on the weekend of April 19-20 included a special preview for underprivileged children (combined with a "media day"), the formal "diplomatic" reception, and a "Friends of Art" reception, along with a half-day of public visiting.

In light of the uncertainty created by the Washington "press preview" incident the preceding December, an alternate plan was realized. On Saturday, April 19, groups of inner-city children, Boy Scouts, Girl Scouts, and Campfire Girls were invited to a 10 a.m. to 3 p.m. preview. Coincidentally, regional, state, and local news media were advised of the special preview, and while they were not specifically invited, the notification was implicit in its coverage intent. Some 800 children filtered through the specially-constructed labyrinth during the five-hour period and became subject matter (along with the archaeological objects) for the nearly 80 separate news organizations which visited that day.

By avoiding the "press preview" concept and turning the occasion into a different kind of event, the Nelson Gallery successfully circumvented the issue of communications media which might be "unacceptable" to the Chinese. Beyond that, the presence of the children created the additional assurance that the Chinese would not create an embarrassment by precipitating an incident such as the one experienced at the National Gallery.

From a humanitarian standpoint, the opportunity for underprivileged children to see this rare and magnificent exhibition was a remarkable occasion unto itself.

The "special preview/media day" ended mid-afternoon without a single problem, and the Chinese, as well as everyone else, were delighted.



An interesting aside to the day was the fact that this would be the only occasion when still and motion picture photographers would be allowed "free rein" in the exhibition. (The Chinese were especially sensitive to motion picture film which might end up in a "feature length" movie whose production and profitability would be out of their hands.)

After the opening, all requests from news media and other organizations wishing to take still photographs and motion picture film of the exhibition would be presented to the Chinese for consideration on a case-by-case basis. Movie coverage would be restricted to "short takes," and the Chinese arbitrarily set limits on how long the film would be. Obviously, this was an imprecise proposition. Did a 10-minute limitation mean 10 minutes of shooting or 10 minutes of edited film? In the final analysis, the Gallery allowed a reasonable amount of filming by motion picture cameramen, and by asking for cooperation, the Gallery received commitments from the organization to restrict the final product to a short feature.

The formal reception on the evening of April 19 drew Washington-based diplomatic representation of the American and Chinese governments. Leading the Chinese delegation was Han Hsu, an ambassador in his own right but because no formal diplomatic relations existed between the United States and the People's Republic of China, his position was that of chief of the Chinese Liaison Office in Washington. (In other countries, under other diplomatic circumstances, he would in fact sit as "ambassador," and fascinatingly enough, he was referred to as "ambassador" even though in the present state, he was not.) Representing Secretary of State Kissinger were two deputy under-secretaries, plus a host of lower-level Washington bureaucrats.

A thousand of Kansas City's elite played host to the Chinese, and the opening of the "Exhibition of Archaeological Finds of the People's Republic of China" was resplendant in flowers, flags, black ties, evening gowns, champagne, and hors d'oeuvres.

The following day, Sunday, April 20, the general public paraded in for the first time, from 2 to 6 p.m. At 7 o'clock, the doors re-opened for the first of 5,000 "Friends of Art" whose Gallery membership allowed them this special presentation. When the final guests trickled out (at 1:30 a.m., Monday), opening weekend had seen nearly 8,000 visitors.



Art/Alexander Fried

## Asian exhibit ranks with city's best ever

THERE ARE two great art shows for a lifetime in Kansas City. One is the Asian Art Museum in Kansas City, Mo., and the other is the Asian Art Museum in Kansas City, Mo.

The exhibit is in the range of the city's best ever. It is a collection of the finest Asian art ever seen in Kansas City.

Gallery Faces

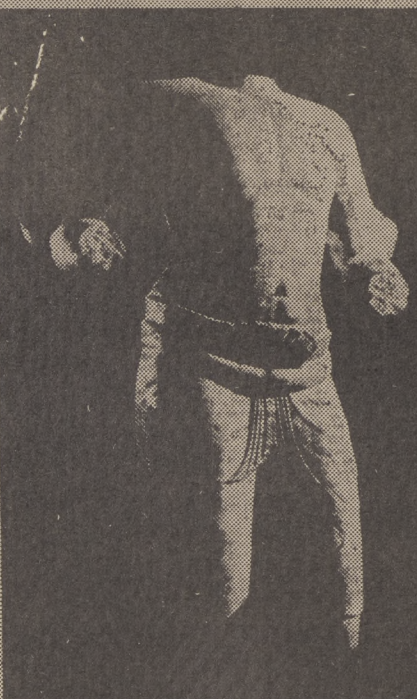
THE NEW YORK TIMES  
NEW YORK, N.Y.  
U. S. \$7.50, 2/30 \$10.00, 1, 4/35, 5/50

Art

By JOHN CANADAY

Kansas City's Coup

## Kansas City's Coup The Guimet Treasure



"Tower of Vishnu" from Cambodia, about 850 A.D.

BRIDGES GAP IN UNDERSTANDING  
Chinese Exhibit Is an Eye-Opener

## Chinese Exhibit Is an Eye-Opener

Chinese art exhibit is well worth the journey to Kansas City

## Chinese exhibit offers rare treat

Chinese Exhibit Varied Collage

ONTARIO, CALIF.  
REPORT  
D. 27,000

MAR 20 1975

## Chinese display helps bridge gaps

By Wendy L. Warner  
WASHINGTON (UPI) — For 22 years the United States was officially blind to the existence of mainland China. Today, a touring exhibition of Chinese art is starting to open American eyes.

United States will be appreciated by the American people. But it must be made crystal clear that the Chinese cannot meddle with our liberties.

viewing the archaeological finds some of the most fascinating of my life, 16 of which were spent in Chengchow, Hunan.

Lillian Zerwick, who came down from New York, told UPI that "Mao Tse-tung has expressed the whole world's great feeling of international beauty and love which is common to all mankind, and the exhibit is there on loan to us for everyone to behold."

One of the few complaints came from Randall Hubbs, 9, of Chevy Chase, Md. "It was very good but as I am a child I could not see some of the exhibits because they were too high," he wrote.

Johnston said he believed tourists who "take the trouble to seek out the Chinese exhibit when they visit Washington are more likely to represent an opinion-making or influential element in their own communities back home."

Those gaps in understanding began to close in 1971 with secret diplomatic overtures that resulted in former President Richard M. Nixon's visit to China the next year and the Sino-American agreement to improve relations.

Then the Chinese sent their Shen Yang acrobatic troupe to America, and now the archaeological finds are proving an even bigger hit.

It took an act of Congress to insure the exhibition for \$51 million before it could go on display in America.

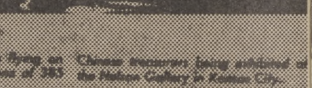
Johnston said he believed tourists who "take the trouble to seek out the Chinese exhibit when they visit Washington are more likely to represent an opinion-making or influential element in their own communities back home."

Dr. and Mrs. I.A. Gail of Lexington, Ky., called it "one of the most interesting exhibits of the decade. It is superbly planned and both visually and intellectually a rare privilege."

Susan Herring Taynton of Taylors, S.C., a missionary daughter born in Shanghai province, China, wrote "I will always count the hours spent

## Celestial Horse

This bronze Celestial Horse flying on the back of a swallow is one of 187 Chinese treasures being exhibited at the Nelson Gallery in Kansas City.



## Council on the Arts puzzled sponsors Oriental lecture

Mrs. William, speaker of Oriental art at the Nelson Gallery of Art in Kansas City, will give an evening lecture at 7 p.m. Thursday at the Thomas Jefferson Library.

The Chinese exhibit is one of the largest international art collections to ever visit the Nelson Gallery in Kansas City.



Speaker

Mrs. William, speaker of Oriental art at the Nelson Gallery of Art in Kansas City, will give an evening lecture at 7 p.m. Thursday at the Thomas Jefferson Library. His talk is open to the public.

even in a lecture department for research and for all Americans who wish to see the collection.

The Chinese government is giving the exhibit only one showing in the United States.

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## The Results:

### Numerical

- . Number of exhibition visitors: 269,811, during the seven-week period. This is the "official Gallery count."
- . Number of persons recorded as entering the Gallery during the period: 289,134. The difference of 20,000 between the door count and the exhibition count reflects persons entering the Gallery to see the permanent collections. There were many persons who said they spent one day seeing the exhibition, then returned a second day to visit the Nelson Gallery collections.
- . Highest daily attendance: 9,144 persons on June 3.
- . Average daily attendance for 51 days (4/19-6/8): 5,290 persons.
- . Number of groups booked on an advance basis: 991, with 53,492 persons.
  - . 357 elementary and secondary schools, 20,340 students.
  - . 101 university groups, 4,532 faculty and students.
  - . 127 museum, art-oriented, and history groups, 6,800 persons.
  - . 406 other groups, unspecified, 21,820 persons.
- . Visitors came from all 50 states and 13 foreign countries (est.)
- . Bookstore sales: 135,440 catalogs, postcards, color slide sets, and posters were sold in the Chinese exhibition bookstore.
- . Staff: in addition to the Nelson Gallery's regular staff, 92 extra persons were hired to assist with the exhibition.



- . Volunteers: unpaid staff members (volunteers) numbered more than 1,000 during the seven weeks and averaged 200 per day in the Gallery. These included food service people, docents (guides), "greeters," and clerical/informational personnel. Some 18 different women's groups were involved in the food service area alone.
- . Food served: more than 75,000 persons were served during the seven weeks.
  - . box lunches -- 16,500
  - . sandwiches -- 27,000
  - . soft drinks -- 7,000 (Coca-Cola only, others not tallied)
  - . reserved buffet lunches -- 5,000
  - . Chinese finger foods -- 12,000 individual pieces
- . City impact: \$25 million to the local economy during seven weeks (estimated by Kansas City Convention & Visitors Bureau). Based on 250,000 persons spending the average of \$100 each.



# Archaeological Finds... Lecture About Chinese Cultural Show Planned

Students and members of the St. Joseph community will have an opportunity to view the exhibition of archaeological finds from the People's Republic of China at the Nelson Art Gallery in Kansas City.

The presentation of this important collection marks the first time that the Nelson Art Gallery has been able to view some of the most extraordinary cultural artifacts ever seen outside of China. They include bronzes, ceramics, silk, and other objects of great historical and artistic value.

Mrs. Joan Stanley-Baker, director of the Nelson Art Gallery, will be the featured speaker at the lecture. She will discuss the significance of the finds and the role of the Nelson Art Gallery in presenting them to the public.

The exhibition will be held at the Nelson Art Gallery, 1000 Broadway, Kansas City, Mo. It will run from April 17 to April 26, 1975.

The Nelson Art Gallery is a non-profit organization dedicated to the collection and exhibition of art. It is located in the heart of downtown Kansas City.

The exhibition is a collaboration between the Nelson Art Gallery and the People's Republic of China. It is a rare opportunity for the public to see such a large collection of Chinese art.

The lecture will be held at 8 p.m. on April 26, 1975. It is free of charge. Tickets are available at the Nelson Art Gallery.

The exhibition is a must-see for anyone interested in Chinese art and history. It is a unique opportunity to see the finest examples of Chinese art in the United States.

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# Chinese artifacts to be discussed

The Topoka Arts Council will sponsor a lecture on Chinese artifacts at the Nelson Art Gallery in Kansas City.

The presentation of this important collection marks the first time that the Nelson Art Gallery has been able to view some of the most extraordinary cultural artifacts ever seen outside of China.

Mrs. Joan Stanley-Baker, director of the Nelson Art Gallery, will be the featured speaker at the lecture. She will discuss the significance of the finds and the role of the Nelson Art Gallery in presenting them to the public.

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# Nelson Art Gallery lecturer to speak

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# Lectures set

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# Kansas City Bustler for Chinese Art

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ST. JOSEPH, MO.  
GAZETTE  
D. 44,500

APR 17 1975



Will lecture  
on Chinese art

Mrs. Joan Stanley-Baker will lecture in St. Joseph next week on the exhibition of Chinese art that opens this weekend at the William Rockhill Nelson Gallery-Atkins Museum, Kansas City. Her talk here will be at 8 p.m. April 26 at First Presbyterian Church. At right is a celestial horse flying on the back of a swallow. The piece comes from a Han Dynasty tomb. It is one of hundreds of examples of art in the exhibition archaeological finds of the People's Republic of China.



# To lecture here on Chinese art exhibit

"The Exhibition of Archaeological Finds of the People's Republic of China," one of the largest international art collections ever to visit the United States, will open in Kansas City at the Nelson Gallery-Atkins Museum this Saturday.

Mrs. Joan Stanley-Baker, director of educational services for the exhibition during its Kansas City visit, will be in St. Joseph on Saturday, April 26, to lecture and show slides of the exhibition at the auditorium of the First Presbyterian Church, 7th and Jules streets, at 8 p.m.

Local sponsors include the Albrecht Art Museum, the Allied Arts Council of St. Joseph, and the St. Joseph Museum.

"We feel preparation for the viewing of the exhibit is very important," said Jim Ray,

director of the Albrecht Art Museum. "So much of the ancient Chinese art is of a symbolic nature and, without some preparation, some knowledge of the history and mores of the eras involved, viewers may not understand what he's looking at. This exhibition represents the artifacts of 500,000 years of Chinese history, so we urge anyone interested in seeing the exhibit in Kansas City to hear this lecture by Mrs. Stanley-Baker."

Numbering some 385 individual pieces, the traveling exhibit includes bronzes, pottery, porcelains and textiles ranging from pre-historic times to the Yuan Dynasty which ended in the late 14th Century A.D.

The exhibit will come to Kansas City following a 3 1/2-month stay in the national

gallery at Washington, D.C. The exhibit will be on view at the Nelson Gallery through June 8.

Mrs. Stanley-Baker is an art historian, writer, lecturer and homemaker. Her duties as lecturer for the Chinese Exhibition are being funded by the Missouri State Council on the Arts, and she will be speaking earlier in the day of April 26 at the Librarians' Workshop at Missouri Western State College.

Her early education was in Europe and China, having traveled much during those years as the daughter of a Chinese diplomat. She received a bachelor of arts degree from Bennington College where she worked in painting, writing, music and ceramics. She did graduate work at Princeton University in Chinese and Japanese arts.

In 1967 she accompanied her husband, a Japanese art specialist, for a four-year research stay in Japan where she served as the art critic of "The Japan Times" and Far East contributor to the quarterly publication, "Oriental Art."

In 1974 she was awarded a grant from the National Endowment for the Humanities for research in the functions and criteria for excellence in Chinese literati painting, and left this research project for the temporary needs of the Chinese Exhibition. Her special areas of expertise relate to Chinese painting.

Mrs. J.R. Taliaferro, president of the Allied Arts Council, said that she would like to urge anyone interested in the Chinese Exhibition to hear Mrs. Stanley-Baker's lecture April 26.

# Chinese Art Lecture To Be Presented Here

A lecture on Chinese art, one of the largest international art collections ever to visit the United States, will be presented at the Nelson Art Gallery in Kansas City.

The presentation of this important collection marks the first time that the Nelson Art Gallery has been able to view some of the most extraordinary cultural artifacts ever seen outside of China.

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# Chinese art exhibit featured on

An exhibition of Chinese art, one of the largest international art collections ever to visit the United States, will be featured on the Nelson Art Gallery in Kansas City.

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# Film Reli Chin

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### Media Coverage

- . Media impact: national, regional and local newspaper, magazine, radio, television and special media reports about the exhibition in Kansas City reached an estimated 15 to 20 million persons.

Residual messages/reports, e.g. CBS's scheduled 60-minute program, could boost that number to more than 75 to 80 million persons. (Note: the CBS report in prime time could reach up to 60-million viewers.)

### Subjective

- . Major news media which visited and/or provided significant coverage of the exhibition:
  - . New York Times (John Canady, art critic)
  - . CBS News (Pamela Ilott, director, religious and cultural broadcasts)
  - . Voice of America
  - . National Public Radio
  - . New York Magazine
  - . Christian Science Monitor
  - . National Observer
  - . Sunset Magazine
  - . National Catholic Reporter
  - . Variety
  - . Braniff Place (Braniff Airlines in-flight magazine)
  - . WBBM Radio, Chicago



- . Denver Post
- . St. Louis Post-Dispatch
- . Minneapolis Tribune
- . Chicago Tribune
- . Chicago Sun-Times
- . Kansas City Star-Times
- . Associated Press
- . UPI (Fred Winship, art critic)
  
- . Syndicated articles:
  - . King Features Syndicate
  - . Newspaper Enterprise Association
  
- . Significant individual articles included Bob Considine's (4/11/75) syndicated column, "On the Line;" "Women's Way," by Joan Sullivan, a King Features syndicated article on "Oriental Art -- Expert's Advice for Collectors" (5/13/75); the Christian Science Monitor's "The Brilliant Flowering of an Age" (8/12/75); the Lincoln (Neb.) Journal (3/30/75), Minneapolis Tribune (4/13/75), Denver Post (3/23/75), Kansas City Star (4/13/75), and the St. Louis Post-Dispatch Sunday color supplements; Kansas City Magazine (April '75 cover story), and "Bon Appetit" Magazine (cover story, April-May '75).
  
- . Significant broadcast coverage:
  - . "Treasures of China," 30-minute documentary, KCMO-TV, Kansas City. Aired April 19, 1975 and re-broadcast in June
  - . KRMA-TV, Denver (Denver Museum of Natural History film)
  - . CBS News (tentative 60-minute special, late '75)



## D Sandy Pines Enterprise Diversions

10

survived about the last Communist revolution, upon the spot known as the tomb of Lantao near 1950 and 7. It is a haunting place of Chinese art, the house gathering about the 2.5. It is also decorated with a very simple but is a pair of 2.5. The old Chinese things are -----

THOMPSON, MO.  
REPUBLICAN CLUB

APR 21 1975

**• Interim**

126 23 127

KUMBLINGTON, TONY  
 HARRIS-REY  
 D. 21,500

APR 24 1975

192 X 35 X 570

APR 15 1975

Dr. Henry Stimson

and guests not only a few of the  
admirable hardwood Washington  
Post, St. Louis Post Dispatch and  
New York Times circles have extended

The cultural hard sell has worked better than even the U. S. China Ping-pong rapprochement. As of last weekend, 125,000 persons had turned

The most apt description of the exhibit is "beyond a good doubt."

and the expenses on other four govern' faces is simply overwhelming. It's impossible to accumulate all you see. All the dynasties

incredible, significant, stupendous

Overturning that Chinese

**CONTAGIOUS SMILE** spreads from 1,400-year-old Chinese Buddha to a young art fancier at Kansas City's Nelson Gallery, one of only two U.S. museums to show the famed Chinese art exhibit.

CHAELOGICAL FIN  
REPUBLIC-OF CHINA  
ment For The Humanities  
JUNE 7

PRICE  
 DISCOUNT  
 NET 50  
 DEDUCT 25  
 TOTAL

The large Chinese art exhibit hangs from the pillars of Harvest City. Originally scheduled to close June 7, the exhibit will remain open an additional Sunday, June 8.

burn	burn
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**TIME TRAVEL HORSE** Being on the back of a meadow is part of a herd of objects found with a powerful general in Kansas. China is the second century. Discovered in 1908, the earth reflects the ancient belief that special "Celestial Horses" could transform themselves into dragons and act as a medium through which the dead could pass to the after world. The work, about 12 inches high, is complete.

THE MUMBAI SUIT of Tao Wan, an imperial princess, creators of 2,180 in place of jade fastened together by solid gold thread. The tombs of Tao Wan and her husband, Prince Liu Shang, were discovered by accident in 1985 near Peking. The diaphanous presents the best example possible of the ancient Chinese custom

magical properties which prevented demons of the body. The suit measures 18" and had to be reconstructed when discovered in Kansas City. The suit is displayed under a glass case lit from above by recessed lights. Displayed in the center of a darkened room, the effect is dramatic.



. Significant other coverage:

- . Southwestern Bell Telephone Company mailer (containing exhibition flyer and sent with billing) to 1.5 million households
- . Kansas City Convention & Visitor's Bureau exhibition pamphlet: 41,000 (two printings)
- . Kansas City Area Transit Authority (ATA) exhibition bus schedule: 10,000 (ATA buses carried a known 14,000 exhibition visitors)

. Miscellaneous informational materials:

- . Nelson Gallery three-fold color flyer (mailer/handout): 76,675 (two printings)
- . Nelson Gallery three-color visitor handout: 160,005
- . Nelson Gallery map guide to Exhibition: 167,500

. Public information materials:

- . some 75 separate informational materials (news releases, media advisories, biographic sketches, Gallery profiles, photo captions and related items) were reproduced in quantities whose distribution totalled more than 20,000 individual sheets
- . black-and-white photographs totalled approximately 4,000



### Editorial Comment

"Kansas City's good fortune as one of the few cities of the world selected for the display of artifacts discovered in the People's Republic of China was not exaggerated. Thousands here have seen it already and tens of thousands will see it before the June closing. Most will testify to the beauty and historic grandeur of the ancient civilization outlined at the William Rockhill Nelson Gallery of Art.....Those who have seen the exhibition elsewhere say that the display is superior at the Nelson.....The Gallery staff, in cooperation with the Chinese, has mounted an exhibition that is ingenious in its arrangement for the convenience and ease of the visitor. The lighting is outstanding, the cases can be viewed from two or more sides to reduce crowding, and the channeling of the viewers encourages leisurely or quick inspection.....Kansas City is host to one of the great anthropological and artistic occasions of the age. It is a time of cultural opportunity for the region and a source of pardonable pride."

Kansas City Times Editorial  
"The Great Chinese Exhibition at  
the Nelson"  
Tuesday, April 22, 1975

"The archaeological finds exhibition of the People's Republic of China was formally opened to the public yesterday at the Nelson Gallery - Atkins Museum in Kansas City, Missouri.....Some 9,000 people from Missouri, Kansas and other parts of the country saw the exhibition. They warmly welcomed and showed keen interest in the exhibits.....They highly praised the magnificent artistic level and historical value of the Chinese relics....."

Date-lined (Peking, April 21)  
Wire dispatch of the New China  
News Agency

"For Kansas Citians generally, it is a once-in-a-lifetime opportunity to observe 600,000 years of human progress through unearthed treasures of an ancient civilization....."

"KC Pulls Off the Big One!"  
Trend Magazine (Kansas City)  
April '75 (cover story)



# ells Story of Civilization

CHARLESTON, W.V. (AP) — The exhibition of the 100th anniversary of the founding of the United States is a celebration of the nation's history and the role of the press in that history.

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**Explore art historian to speak**

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**Visiting Chinese**

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**Job Consoling**

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**Red China's Exhibit**

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## Oriental Art

**Wilson advises collectors to start small instead of trying to amass a big collection quickly.**

**Be discriminating, he says. Don't buy just for the name.**

For example, "jade" collectors seem to want one of everything — a carved horse, a little frog, a reclining camel... it goes on and on. But they should buy for quality not for quantity.

What about reproductions? An honest reproduction, this expert explains, is as exact a match of the real thing as an artist can make. There are some very good reproductions, he believes, and some very bad ones.

Wilson advises collectors to start small instead of trying to amass a big collection quickly. Be discriminating, he says. Don't buy just for the name.

**CELESTIAL HORSE** is one of the art treasures in Chinese exhibit at Detroit's Nelson Gallery-Atkins Museum.

The 33-year-old authority, whose bachelor's and master's degrees are from Yale, uses the case of the famous Flying Celestial Horse of Kansu as a good illustration of bad reproduction. The original horse, measuring 17 3/4 inches long by 13 9/16 inches high, is in the Exhibition of the People's Republic of China, which is traveling around the United States and Museum through June 8.

Excavated from a Han Dynasty tomb in 1969 and dating back to the 2nd century A.D., the horse was part of a hoard of

**Staff Writer Visits Chinese Art Exhibit**

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**Peking archaeology exhibit inhibited**

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CHARLESTON, ILL.  
TIMES COURIER  
D. 4,000

MAY 13 1975

**Women's Way**

**Experts Advice on Oriental Art**

by JOAN O'SULLIVAN

ARE ART OBJECTS a good investment? Marc F. Wilson, curator of oriental art at the Museum of Fine Arts in Kansas City, has a yes-and-no answer.

CURATOR Marc F. Wilson examines a 600-year-old Chinese porcelain vase from the Nelson Gallery collection.

CELESTIAL HORSE is one of the art treasures in Chinese exhibit at Detroit's Nelson Gallery-Atkins Museum.

**Wilson advises collectors to start small instead of trying to amass a big collection quickly. Be discriminating, he says. Don't buy just for the name.**

For example, "jade" collectors seem to want one of everything — a carved horse, a little frog, a reclining camel... it goes on and on. But they should buy for quality not for quantity.

What about reproductions? An honest reproduction, this expert explains, is as exact a match of the real thing as an artist can make. There are some very good reproductions, he believes, and some very bad ones.

According to Wilson, the replica is of inferior design. Only two-thirds to three-quarters of the actual size, its surface texture is wrong. The body is out of proportion — too short — and the whole figure lacks the taut, energetic spirit of the original.

Although he didn't venture the information, the horse reproductions, made of a plaster substance, were priced at about \$500 each, and reportedly 100 were sold the first morning at one museum. No reproductions of artifacts in the Chinese exhibit will be sold at the Nelson Gallery-Atkins Museum.

As for buying originals, Wilson's advice is to deal with a reputable store or gallery so you are sure that the dealer will stand behind what he sells.



Visitor Comment From Interviews and Letters

"I could hardly contain myself today at the office.....talking about the exhibit. Actually, I was amazed at the number of people in our allegedly informed news shop who weren't even aware of the exhibit. That made me think there are probably a lot of Chicagoans who have the time and the money to get to Kansas City who just haven't been inspired to go. In a way, I hate to lengthen those lines outside the Nelson Gallery, but the whole experience strikes me as such a one-in-a-lifetime opportunity that anyone who has the remotest chance ought to go."

Diane Abt, News Staff, WBBM Radio, Chicago, in a letter to Laurence Sickman. (Miss Abt did a long taped interview with Mr. Sickman, which was aired on WBBM.)

"I would take this occasion to express my personal admiration to the staff of the museum for the magnificent job you have done with the archaeological exhibition. Perhaps I, more than anyone, was in a position to appreciate the difficult and sensitive nature of the problems involved and, therefore, realize the high level of effort, intelligence and skill which was invested in making the opening as successful as it was. We at the Department tried to provide as much assistance and support as possible, but we realize that the final responsibility was in your hands and you handled it magnificently."

Murray Zinoman, China Program Officer, Office of East Asian and Pacific Programs, Bureau of Educational and Cultural Affairs, U.S. Department of State

"I wish to express my congratulations to the Nelson Gallery for a very successful start to the Chinese exhibition in Kansas City. I was pleased to be a part of your initial celebration for this unprecedented international cultural event. You have our admiration for the professional way in which you handled the mounting of this exhibition under delicate and pressing conditions.....Because of the enthusiasm and expertise of the Nelson Gallery, the exhibition will undoubtedly further the interests of our nation's foreign policy and expand understanding between the peoples of the United States and the People's Republic of China."

William K. Hitchcock, Deputy Assistant Secretary of State for Educational and Cultural Affairs



"Through courtesies extended to us, we enjoyed very much our visits to 'The Exhibition of Archaeological Finds of the People's Republic of China.' That spectacular undertaking made all the more interesting the museum's regular display of Oriental collections, which we found just as fascinating. We shall return."

Anna and Giorgio Bacchi, Accredited  
American Journalists and Art Critics  
in France and Italy; correspondents  
for the Christian Science Monitor

"As expected, it was fabulous. The design and display were far superior to either Washington's or Toronto's, both of which I've seen. The over-all set-up here greatly enhanced the viewing."

Robert L. Dawson, Cleveland, Ohio

"I know that you have had so much praise and well deserved commendations throughout the country for having had this show in your museum that I really do not need to add my comments. All in all, it was an extremely wonderful show and something for which I would travel thousands of miles to see."

Dr. Theo Haimann, Director,  
University Art Collection, St.  
Louis University

"Fabulous."

Mr. & Mrs. Richard Yant, Des  
Moines, Iowa

"I would just like to extend my personal thank you for the magnificent Chinese exhibition at the Gallery. My family and I have been many, many times and continue to be thrilled and inspired by it. Never have I seen the greater Kansas City area so interestingly involved and behind a project. Everyone seems to have taken a personal interest and pride in it."

Mrs. Betty Nicol, Kansas City, Mo.

"It is a tribute to the museum's outstanding reputation that the exhibition is being shown in Kansas City. Certainly that tribute is well deserved, in my opinion, after the outstanding visit I had."

J. William Middendorf II, Secretary  
of the Navy



"Your concern for the cultural edification of the people in the Kansas City area certainly deserves more than this meager note of appreciation. It was my privilege to attend (the Chinese exhibition) on May 29th, and I thoroughly enjoyed every minute I spent in the Gallery and certainly appreciate the tremendous amount of work and organization involved in such a presentation. I realize I could not have appreciated the exhibit to such a great extent if it had not been for the courtesy and consideration of the people in attendance."

Mrs. Barbara B. Gardener, St.  
Petersburg, Fla.

"You might be interested in knowing that Sue was probably your most enthusiastic visitor. She went through the Chinese exhibition seven times, mostly escorting friends from out of town who had come just for this purpose. Your handling of the entire exhibit, and especially the display arrangement backgrounds, was a matter of great pride to every Kansas City resident. You have caused Kansas City to stand a little taller."

Richard B. Mindlin, Kansas City, Mo.  
(in a letter to Ted Coe, assistant  
director)

"The Exhibition of Archaeological Finds of the People's Republic of China is unquestionably one of the greatest cultural events ever to occur in the Midwest. The thousands (who visit) will be reminded of the unique contributions of the Nelson Gallery to the cultural life of our region and to the entire nation."

Archie R. Dykes, Chancellor, The  
University of Kansas (at Lawrence)

"Our visit to the Chinese exhibit as well as to the permanent collections of your museum was a memorable event.....Both the exhibit and the collections, which I had not been privileged to see before, are truly outstanding and worthy of their fame."

Giorgio Buccellati, Director, The  
Institute of Archaeology, University  
of California, Los Angeles



"On Monday, May 5, a group of students from Shawnee Mission South High School toured the Chinese exhibition. We found this to be a fascinating learning experience. Everyone connected with the exhibit and the Gallery deserves commendation. When the students realized entrance to the Gallery was free to school groups, they voted to donate the admission fees already collected. The enclosed check for \$45.00 is their contribution to the Gallery."

Rowina Turk, Teacher, Shawnee  
Mission, Kansas

"Viewing the Chinese exhibition last weekend and having the privilege of filming the archaeological findings privately was truly one of the memorable events of my life. That extraordinary experience was heightened by the warm reception accorded us by members of the staff. Their cooperation, courtesy, unfailing good humor and enthusiasm is a tribute to you as director....."

Veronica Dolan, Public Relations  
Consultant, Denver (Colorado)  
Museum of Natural History (in a  
letter to Laurence Sickman)



# Glorious China/Chinese Artifacts On Display: Treasures From 600,000 B.C.



**A LIAO MASK** — This mask of Liao Dynasty man made in 10th century, the artifact of the Liao Dynasty and the beginning of the Chinese Academy of Sciences shows the beginning of the Chinese in this civilization; the supposedly created the first about 600,000 years ago.

By DAVID WEISS  
Kansas City Star Staff Writer

Let the past serve the present? The Liao Dynasty mask of the beginning of the Chinese Academy of Sciences in the People's Republic of China.

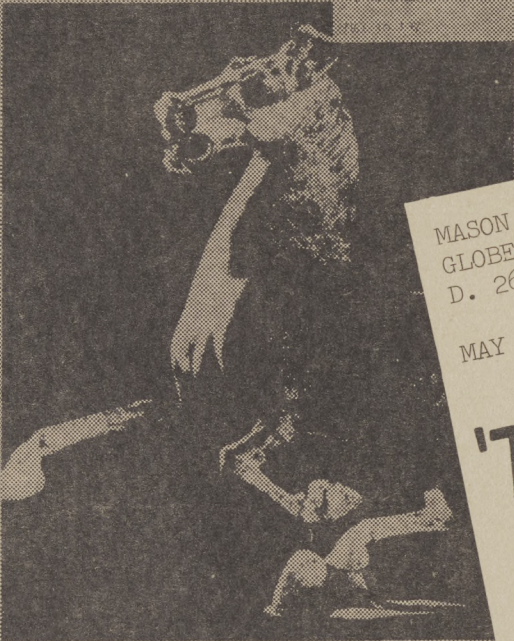
The Chinese Academy of the National Gallery, Art Museum, in Beijing, the 10th century mask of the Liao Dynasty. The exhibit of archaeological artifacts from various parts of China is a gift from the Chinese Academy of Sciences and the Chinese Academy of Sciences to the Chinese Academy of Sciences.

The Liao Dynasty mask of the Liao Dynasty is a gift from the Chinese Academy of Sciences to the Chinese Academy of Sciences.

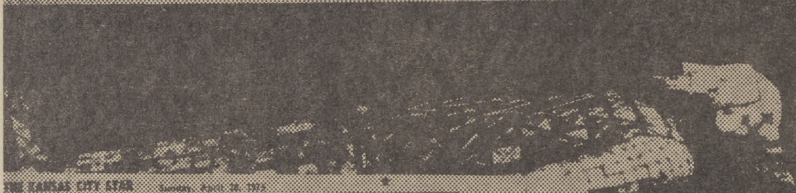
displayed for 10 years in the Liao Dynasty mask of the Liao Dynasty.

and the Liao Dynasty mask of the Liao Dynasty is a gift from the Chinese Academy of Sciences to the Chinese Academy of Sciences.

displayed for 10 years in the Liao Dynasty mask of the Liao Dynasty.



**THE FLYING HORSE OF KANSU** is the hallmark of the Chinese Exhibit. The bronze horse was found in the tomb of Lady Fu Hao. Some experts think the horse represents the horses used as messengers along the Great Wall. The biggest and fastest horses were used. Perhaps an artist on duty at the wall fashioned the horse.



THE KANSAS CITY STAR Sunday, April 26, 1975



are fastened together by solid metal 10 years to make the suit.



First Encounter



Mark Hammer, left, St. Patrick's College, and Mrs. Howard Hammer, a Kansas City Art Museum, are shown during the opening of the exhibition of archaeological artifacts.

MASON CITY, IOWA  
GLOBE-GAZETTE  
D. 26,000  
MAY 30 1975

## 'Timeless, universal

By Richard Leet  
Charles H. MacNider  
Museum Director

It wouldn't really matter when it was done or who did it. It speaks of the past, the present and the future.

"It" is a bronze, galloping horse approximately 13 1/4 inches high and 17 3/4 inches long. It is currently standing, running, flying (installed for thousands to see) in a small, darkened gallery in the Nelson Gallery-Atkins Museum in Kansas City, Mo.

Oh, it has a time, an origin, a maker. "The Flying Horse of Kansu" was created in the second century A.D. The horse was placed along with 38 others (and chariots and horsemen, too) in an Eastern Han Tomb in Wuwei County, Kansu Province, China.

No one living today knows who made the piece, but some highly skilled individual, roughly 1,800 years ago, put lots of ability, understanding and imagination to work through a metallurgic process.

The horse had been lost to man through time and generations of change. The horse returned from oblivion in 1969 when a large tomb was discovered at Leitai. The tomb contained more than 220 cultural objects and 30,000 copper coins.

Can you imagine entering a cavity, dark for centuries, and turning your light on a complete cortege of bronze figurines of warriors, chariots and horses? It could be nothing less than an unforgettable sight!

Now, in Kansas City, its proud head raised high, the horse flies before the eyes of my family and me. This magnificent bronze animal is in a room by itself, set apart from other companions in the cortege and from the 384 other items dis-

played in the now famous "Chinese Exhibition."

As I said before, it wouldn't really matter when it was done or who did it. There is a universal quality, a communion of the human spirit, a regard for life and beauty that transcends time.

I have to confess to being quite taken by the image at first sight. I'm positively reacted with an audible "ooh" or "Oh" — the installation, the staging, the lighting dramatizes the encounter, but no matter, the piece has qualities which can be denied.

The objects speak off speed, stridency, life, pride ... The gray bronze exudes an exhilarating feeling, is difficult to explain. It plucks a inner chord that sounds the bell of brotherhood. Somehow, you, the viewer and its maker are all related, separated by time and geography but not by the spirit of life.

The writers of the exhibition text describe the galloping horse as a significant and unique art treasure so use the word beautiful. "It wouldn't have been a bad idea."

With tail high, whipping wind, and all four legs digging and churning moves with a speed more than that of a bird. The hoof has momentarily on the exaggerated low.

The swallow serves as a pedestal on which the proportioned courser stands in motion.

The eye can glide some curved and and is rich, encrusted with

By MICHAEL MACNIDER  
Post-Dispatch Arts Editor

**KANSAS CITY**

Recent discovery of ancient bronzes, pottery, klan, bronze, jewelry and other items have added thousands of objects to the vast accumulation of historic art in China. The important advantage of the newly found material is that it can be accurately dated and identified — it was excavated by archaeologists who carefully noted the location, position and condition of each item as it was discovered, and its relationship to other artifacts.

The exhibition of 384 objects, selected from these fields has been an international sensation since they were introduced to the Western world in the Petit Palais, Paris, two years ago. The exhibition is now in Kansas City.



death. The disc of the sail averages 8 large squares; it is nearly 5 feet and

The lady has been almost  
drowned in debt, but has found  
a way to clear her name and  
to keep her name.

We also met two members of the team of Chinese artists accompanying the Mao ladies. Dressed in Western garb, they bowed and shook hands. The conversation in English, and level with a interpreter. We learned that they most wished to be identi-

And a visit waiting in the Sunday Funnies of London said, "The treasures of Cairo have arrived. As they emerged from grey packing cases, the Royal Academy

the string of  
trains and  
on July 19  
1941, the  
train was  
stopped at  
the station.

FO  
Hutch  
Thom

wouldn't really  
ne or who did it.  
ality, a communi-  
spirit, a regard for  
transcends time.  
to being quite taken  
sight. I'm positive I  
ble "ooh" or "Oh!"  
the staging, the light-  
encounter, but no mat-  
qualities which cannot

tail high, whipped by the wind and all four legs stretching, and churning, the animal with a speed possibly faster than that of a bird. The right rear leg was momentarily come to rest on the exaggerated back of a swallow.

The eye can glide smoothly over handsome curved and angled forms. The color rich, encrusted with some of the chemi-

You have spoken to me, oh "horse" of times gone by, of the energies of life, and of endless beauty. You will speak to me and to many others again and again, no matter where you are or what your fate.

**Museum calendar**  
Through June 29: 10th Annual Area  
Competitive Show, sponsored by United

June 11: Watercolor workshop with Richard Leet, 10 a.m. to noon, slide-talk and watercolor demonstrations, open to public at no charge. 1 to 3 p.m., studio session for students registered in advance.

June 17-27: Painting and Drawing classes with visiting artist David Raven, also regular classes in ceramics (information available at museum).



## 'Flying Horse of Kansu'

The simulators at the Nelson Gallery-Atkins Museum in K.C. are now at the stage of superimposing the intricately designed crates upon certain artifacts representing more than half a million years of Chinese history. They have been given from nine to 14 days to get the pieces ready for exhibition, all under the sharp scrutiny of the Chinese in charge of an extraordinary exhibit that has been seen over the past year in Paris, London, Vienna, Stockholm and Washington. (After Kansas City, it will be flown to San Francisco before being returned to Peking.)

It took the better part of 150 years to knit the tape on the Chinese exhibition at the National Gallery in Washington and clearly show away to the New York Times.

**A sensation  
wherever it's been**

By Alexander Fried

Let me call myself a prophet. Writing from abroad in June 1972 I enthusiastically described an exhibit of barely uncovered Chinese art treasures as being like visiting to the Petit Palais in Paris. "The exhibit is brilliantly clear in the quality, fine preservation and varied range and richness of its themes," I said.

It is a kaleidoscope of patches of shimmering, crystalline, earth and lava, a paucity of coral, a wealth of highly preserved marine plants and sophisticated artificial features, level, bathymetric and structural details in subtle and profuse gold. It is a sea home. It could shelter a New Providence. It could make

...and angled for  
...asted with some of the chemi... voting students were in  
... as the Nelson Gallery made fina  
... the exhibition of artifacts from the People'  
... This young American is gazing at painted pottery  
... of horsemen from 2nd Century B.C. (News-Bulletin Photo)

Sen. Inoué and Rick Warren, 71, headlined the special preview with their Christmas message. Youth groups throughout the city invited by gallery to attend the media preview. The exhibition opens to the public.

The Sanguo Han Dynasty bronze galloping horse, second century A.D., is the exhibition of Archaeological finds of the People's Republic of China, loaned by the German Museum of Natural History of the Natural History.



## Epilogue:

By any standard -- cultural, historic, artistic, civic, humanistic, social, educational, intellectual, economic, or ethical -- the visit of the "Exhibition of Archaeological Finds of the People's Republic of China" to Kansas City in the spring of 1975 was monumental. It was without precedent. It was unparalleled, and most likely will remain unparalleled, in the history of Mid-America.

From all reports, it was spectacularly successful.

The Chinese exhibition left its mark on the Nelson Gallery - Atkins Museum, on Kansas City, and on America. For the Nelson Gallery, the visit was both a unique and profound event. In the 40-year tradition of that magnificent institution, there had been nothing of equal artistic proportion, of corresponding intellectual import, or of matching international significance. Indeed, one of the cultural coups of the 20th Century had been scored.

For Kansas City, the exhibition marked a historic milestone -- a never-before-and-perhaps-never-again opportunity to project to the world the substance and the essence of Middle American life. The city gained a new basis on which to build its national and international reputation.

In retrospect, the realization that Kansas City was one of only eight world cities to host the Chinese exhibition ought to have been sufficient satisfaction. Yet, that sentiment is merely momentary pride.

The real meaning lay in the wealth of intellect, of education, and of human spirit which the exhibition instilled. This enrichment lay not only in the beauty and timelessness of the objects themselves but in the inter-relationship of the artifacts with the hundreds of thousands of persons who viewed them. For most, the experience sparked a highly personal response to the meaning of life, created a deep respect for historical continuity, and nurtured an awesome appreciation for the past and for its influence on the present.

In sum, the exhibit excited individual and collective perception.

Out of this intensely magnificent experience came a momentous respect for a people little known to the Western world, and out of this experience could come a better understanding of people everywhere. While political and diplomatic principles vary from age to age, nation to nation, man is eternally linked by the commonality of the specie. To know one another better is the simple truth of the Chinese exhibition, and it is upon that ethic civilization might progress.



Kansas City witnessed an overwhelming example of mankind's coming together in an environment of understanding, cooperation, and goodwill. It was an example not to be seen again nor ever experienced in the same way.

Though the Chinese exhibition now has returned to its homeland, all of us who had the tremendous fortune to have viewed it will be forever touched by its grandeur.

Robert K. Martin  
Carl Byoir & Associates



**City will be the center of the week of the exhibition of Chinese Archaeological Finds.** From Monday through Sunday, the exhibition will be open from 10 a.m. to 5 p.m. Admission is free. The exhibition is the last of the series.

**BONHEVILLE, KY.**  
KENTUCKY NEWS  
APR 11, 1975

**Chinese Exhibit Popular**  
KANSAS CITY (AP) — The Chinese archaeological finds exhibition is the most popular of the series.

**KANSAS CITY, Mo.**  
APR 11, 1975

**Chinese Art Show Hours Extended**  
KANSAS CITY (AP) — The Chinese art exhibition is the most popular of the series.

**KANSAS CITY, Mo.**  
APR 11, 1975

# The Chinese Exhibition

By John Thompson  
The Chinese exhibition is the most popular of the series.

**KANSAS CITY, Mo.**  
APR 11, 1975



**END OF THE CHINESE EXHIBITION** is the William Franklin Nelson Gallery & Art Center of the University of Missouri.

**KANSAS CITY, Mo.**  
APR 11, 1975

## San Francisco Will Exhibit China Collection



**Exhibition Ends Seven-Week Stay in Kansas City**  
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APR 11, 1975

**THE KANSAS CITY KANSAN**  
KANSAS CITY, KANS.  
D. 60,652  
JUN 9 1975

# Chinese exhibition ends on solid note

**KANSAS CITY, Mo. (UPI) —** Mr. and Mrs. Clarence D. Pool and their son John were the last visitors to the Exhibition of Archaeological Finds of the People's Republic of China.

The exhibition, which ended a seven-week stay Sunday night, attracted 269,811 persons to the Nelson Gallery of Art. City tourist officials estimated they spent \$25 million in restaurants, hotels and retail shops.

The Pools, a retired Kansas City couple, arrived at 8 p.m. Sunday for the tour. Their son John is a graduate student in civil engineering at the University of Missouri-Rolla.

"We who labored in the field are enormously gratified at the crowds," gallery Director Laurence Sickman said. "We are grateful to the people of Kansas City and all the others for the marvelous turnout."

The collection of artifacts, indemnified at \$50 million by Congress, will now go to San Francisco for an exhibition at the Asian Art Museum June 28 through Aug. 28. For security reasons the date of departure from Kansas City will not be disclosed.

The exhibition was marked by long lines snaking around the art gallery grounds for much of its stay, but attendance slowed down a bit Saturday afternoon because of rain and discouraging reports of long waits to get in.

Many of the visitors Sunday were surprised at the short wait.

"There is a growing interest in exhibitions of this kind," Sickman said. "There will be other such exhibitions, I'm sure, and hopefully, when our nerves have settled, we'll have another of these."

**Over quarter million view Chinese art exhibit in K.C.**  
KANSAS CITY (AP) — The Chinese archaeological finds exhibition is the most popular of the series.

**KANSAS CITY, Mo.**  
APR 11, 1975

**Chinese Art Show Hours Extended**  
KANSAS CITY (AP) — The Chinese art exhibition is the most popular of the series.

**KANSAS CITY, Mo.**  
APR 11, 1975

**Chinese Exhibit Attendance High**  
KANSAS CITY (AP) — The Chinese archaeological finds exhibition is the most popular of the series.

**KANSAS CITY, Mo.**  
APR 11, 1975

## Chinese Exhibition is Kansas City draw

An exhibition which has drawn record numbers of visitors to London, Paris, Vienna, Stockholm, Toronto and Washington is now being the same for Kansas City, Mo.

The Chinese Exhibition, a showing of archaeological finds of the People's Republic of China, will be at the Nelson Gallery in Athens Museum through June 8.

Three hundred and six choice objects of archaeological interest, which were loaned to the city by the People's Republic of China, will be on display through the 14th.

**Chinese St**  
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**Chinese Art Exhibit in KC Viewed By 1.7**  
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APR 11, 1975



## APPENDIX







## Arrangements



Memorandum concerning security measures relating to the Exhibition of Archaeological Finds of the People's Republic of China during its visit to the Nelson Gallery of Art-Atkins Museum of Fine Arts, Kansas City, Missouri, U.S.A.

#### ARRIVAL OF THE EXHIBITION

Use of two 707-size aircraft from Dulles International Airport to Kansas City International Airport (KCI). Air Marshalls onboard.

Kansas City Municipal Airport will act as an alternative landing site.

Special air traffic procedures and on-ground security measures at KCI.

Use of sophisticated sling-type devices in unloading the two aircraft. Unloading may be done simultaneously to expedite movement.

Use of air-cushioned moving vans to transport exhibition from KCI to the Nelson Gallery-Atkins Museum. Vans will be carefully inspected throughout to assure complete safety.

Police-escorted convoy will follow a specially designated route, with alternative routes planned.

During ground transit, constant communications between the airport and the Gallery (and with the police escort) shall be in effect.



Unloading at the Nelson Gallery-Atkins Museum will be conducted in such a way to minimize shock effects to the containers.

Containers will be moved directly to the exhibition spaces where planned security is at the highest level within the Gallery.

Unpacking procedures will follow provisions outlined in Articles II through V in the "Agreement Between the U. S. Committee for The Exhibition of Archaeological Finds of the People's Republic of China of the National Gallery of Art of the United States of America, and the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China Concerning The Exhibition of Archaeological Finds of the People's Republic of China."

#### PUBLIC POLICE/PRIVATE SECURITY FORCE MEASURES

A coordinated protection plan for the Exhibition will be under the control of the Kansas City Police Department, whose Chief of Police personally has pledged the highest priority to this activity.

The Gallery's existing private security force will be amplified and will be put directly under the control of assigned full-time Kansas City Police Officers. Both external and internal security requirements shall be the responsibility of the assigned officers.

A high-level of security, involving in-place and roving patrols, will be maintained around the clock to assure the integrity of the exhibition.



Armed and uniformed guards will be assigned to the entrance and exit points of the exhibition during public viewing hours.

At least one guard will be assigned to every two galleries of the exhibition during public viewing hours. Along with roving supervisory personnel, guards will constantly monitor all areas of the exhibition.

Plain-clothes officers will be on duty withing the Gallery during public viewing hours.

Uniformed police officers will be assigned to security duties outside the Gallery during public viewing hours, and regular patrol of the grounds shall be made 24-hours-a-day.

#### ELECTRONIC SURVEILLANCE

Television scanning devices will be focused on the entrance and exit points of the exhibition 24-hours-a-day, with constant monitoring at a central control point.

During periods before opening and after closing of the Gallery, a sophisticated motion-activated alarm system shall be in effect throughout the building.

#### COMMUNICATIONS

Special guard-to-guard communications devices will be used by the security force both during public viewing hours and in



periods before and after closing.

Special police radio communications, within and outside the building, will be available at all times.

Switchboard and direct-line telephone communications will act as a backup to the systems outlined above.

#### FIRE AND BOMB PROTECTION

Heightened fire safety procedures shall be in effect. Direct alarm linkage with the Fire Department will be utilized.

Fire extinguishers (both wet and dry types) will be in close proximity to the exhibition spaces for ready use.

Fire hoses, attached to standpipes, shall be installed in principal areas.

Fire and bomb blankets will be readily available.

#### SECURITY LIGHTING

Special high-intensity lighting will be provided on the outside of the building and on the Gallery grounds between dusk-and-dawn and during other periods of restricted visibility.

Hourly inspections will be made of all areas -including rest rooms- adjacent to the exhibition.

#### OTHER SECURITY MEASURES.

Design of the exhibition spaces, including walls, ceilings, and case displays, minimizes the placement of incendiary devices.



Floor-to-ceiling construction throughout the exhibition is "flush", with no lips, recesses, or kick spaces. Case design is similarly "flush" to the floor.

Cameras, large handbags, briefcases, and similar carried items must be checked before entering the exhibition. Overcoats must also be checked. Inspections of bags and packages will be made, as required, in all parts of the Gallery-Museum.

Special badges will be assigned to Gallery and visiting personnel during the periods when the exhibition objects are being unpacked and displayed. Access to the exhibition spaces during the period of unpacking will be on a "need basis" only. Similar restrictions will be in effect during periods before opening and after closing hours of public viewing.

#### DEPARTURE OF THE EXHIBIT

Procedures similar to those in effect for the arrival of the exhibition shall be in effect at the Gallery, during the transit to the airport, and at Kansas City International Airport at the time of departure.



Sample Releases





OUT-OF-TOWNERS rub elbows with Kansas Citians to see America's newest cultural hit, "The Exhibition of Archaeological Finds of the People's Republic of China." Since its April 20 opening at the Nelson Gallery-Atkins Museum, more than 200,000 persons from 40 states and several foreign nations have viewed the 385 artifacts. The exhibits range in age from 600 to a half million years. The exhibition moves to San Francisco for its final U.S. show starting June 28. It is the premier event in cultural and scholarly exchanges between the two nations.





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NO PLAYTHINGS -- These cutouts Dotty Davis is handling are scale-sized templates of Chinese archaeological treasures that designers are using to plan the exhibition layout for Kansas City's Nelson Gallery-Atkins Museum opening there April 20. The advance layout work is designed to minimize handling of the priceless artifacts in the Chinese exhibit, known formally as "The Exhibition of Archaeological Finds of the People's Republic of China." The 385 archaeological items, insured by the U.S. Government for \$50 million, covers a half million years of Chinese history.



From: Rob Martin  
Carl Byoir & Associates, Inc.  
Nelson Gallery-Atkins Museum  
4525 Oak Street, (816) 561-4000  
Kansas City, Mo. 64111

For Immediate Release

For: NELSON GALLERY

CHINESE ART EXHIBITION

TO VISIT KANSAS CITY

KANSAS CITY, Mo. -- One of the largest international art collections to visit the United States will open at the Nelson Gallery-Atkins Museum, here April 20 after a three-and-one-half month stay in Washington, D.C.

"The Exhibition of Archaeological Finds of the People's Republic of China" -- seen in Europe, Canada, and this nation's capital city during the past two years -- will be on public view at the Nelson Gallery through June 8.

The ancient treasures, numbering some 385 individual pieces, include the famous Flying Horse of Kansu (1st century A.D.) and the jade-and-gold burial shroud of Princess Tou Wan (late 2nd century B.C.).

The traveling exhibit was selected from thousands of cultural objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from pre-historic times to the Yuan Dynasty which ended in the late 14th century A.D.

Packed in specially-constructed cases fitted with shock-absorbing material, the exhibition weighs approximately 13 tons. It will be airlifted from Washington, D.C. to Kansas City after the exhibition at the National Gallery of Art closes, March 30.

Curators from the People's Republic of China will accompany the exhibition.

-more-



Arrangements for the U.S. showings were made in Peking by the United States Liaison Office there. In the United States, preparations have been handled by the staffs of the National Gallery of Art and the Nelson Gallery-Atkins Museum, with support from the staff of the Freer Gallery of Art in Washington. Coordination has been provided by the Liaison Office of the People's Republic of China in Washington and by the Department of State's Bureau of Educational and Cultural Affairs.

The National Endowment for the Humanities has provided a grant to the Nelson Gallery-Atkins Museum for mounting the exhibit in Kansas City.

According to State Department officials, the visit of the exhibition to the United States is a further development of the cultural exchange envisioned by the Shanghai Communique of February, 1972. Preliminary arrangements were worked out during the visit of Secretary of State Henry Kissinger to the People's Republic of China in the Fall, 1973.

Principal contacts at the Nelson Gallery-Atkins Museum are Laurence Sickman, director of the gallery, and Marc F. Wilson, curator of oriental art.

Commenting on the pending visit, Sickman observed that "the exhibition is of monumental importance to the cultural understanding of the Chinese, and we are anticipating its arrival with tremendous enthusiasm and genuine humility.

"This is literally a once-in-a-lifetime opportunity for ourselves and for all Americans who wish to see this collection. For its own people and for visitors to this capital of heartland America. Kansas City can be justifiably proud to have been chosen for this showing of what is a fascinating collection of artifacts representing 500,000 years of Chinese History."



## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China  
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts  
April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

March 10, 1975

## SPECIAL MEMORANDUM TO KANSAS CITY HOTEL MANAGERS.....

A growing number of organizations are requesting advance bookings for viewing of "The Exhibition of Archaeological Finds of the People's Republic of China", scheduled to open at the Nelson Gallery-Atkins Museum on April 20.

Many of these groups will be staying in the area.

## The Chinese Exhibition

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# 中華人民共和國出土文物展覽

## MEMORANDUM

March 11, 1975

To: KANSAS CITY-AREA TRAVEL AGENTS

As most of you are aware, one of the largest international art collections ever to visit the United States is scheduled to open at the Nelson Gallery-Atkins Museum on April 20. Thousands of out-of-town visitors -- most from the Midwest but many from other parts of the country and from abroad -- will be coming to town.

For your business, this is an opportunity for group tours as well as individual bookings. We're sure this chance has already occurred to you, but we wanted to let you know the availability of materials which might be helpful in your efforts. Presently available are large and small posters, colorful pamphlets, and red banners with Chinese calligraphy. Costs are minimal.

Requirements for large quant-



## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China  
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# 中華人民共和國出土文物展覽

PUBLIC HOURS FOR CHINESE EXHIBITION SET;

REGULAR ADMITTANCE FEES TO BE MAINTAINED

KANSAS CITY, Mo. -- Public viewing hours for the famed "Archaeological Finds of the People's Republic of China", scheduled to open here April 20, have been announced by the Nelson Gallery-Atkins Museum.

According to the gallery-museum director, Laurence Sickman, normal gallery hours will be extended on Tuesdays and Fridays, but otherwise normal times will be maintained. The public hours are as follows:

Mondays - Closed to the public  
(except Memorial Day, May 26, 10 a.m. - 5 p.m.)

Tuesdays and Fridays - 10 a.m. - 9 p.m.

Wednesdays, Thursdays, & Saturdays - 10 a.m. - 5 p.m.

Sundays - 2 p.m. - 6 p.m.

Normal gallery admittance fees will prevail, Sickman said. Those fees are 50¢ for adults and 25¢ for children under 12.

Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000  
4525 Oak Street Kansas City, Missouri 64111



## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

## ADVISORY TO THE NEWS MEDIA.....3/7/75

1. PUBLIC HOURS. Please help us squelch a rumor relating to public admittance to the Chinese Exhibition. Apparently because so much initial attention has been given to the advance group bookings, some persons have questioned whether the individual visitor will be able to see the exhibition. As the attached news -

## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

March 25, 1975

## FINAL LECTURES SCHEDULED AT NELSON GALLERY PRIOR TO OPENING OF THE CHINESE EXHIBITION

Two final lectures at the Nelson Gallery-Atkins Museum have been announced as preparation for the opening of the Chinese Exhibition on April 20.

Mrs. Joan Stanley-Baker, lecturer and writer, will speak on Saturday, March 29, and again on Saturday, April 5, in the Museum. Both lectures are at 2:30 p.m. Mrs. Stanley-



**The Chinese Exhibition**

The Exhibition of Archaeological Finds of the People's Republic of China  
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts  
April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

For release after 7 p.m.,  
Tuesday, April 8, 1975

CHINESE EXHIBITION ARRIVES IN KC

SAFELY...QUIETLY...WITHOUT TO-DO

KANSAS CITY, Mo., April 8 -- With the tightest possible security measures, the famed Chinese Exhibition arrived here by air today from Washington, D.C.

Two T--

**The Chinese Exhibition**

The Exhibition of Archaeological Finds of the People's Republic of China  
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts  
April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

FOR IMMEDIATE RELEASE

CHINESE LIAISON, U.S. OFFICIALS  
TO VISIT KANSAS CITY APRIL 19TH  
FOR PREVIEW OF FAMED EXHIBITION

KANSAS CITY, Mo. -- Chinese and American diplomatic officials from Washington, D.C. are scheduled to visit here April 19 for a pre-opening reception honoring the "Exhibition of Archaeological Finds of the People's Republic of China."



## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

## SPECIAL NEWS ADVISORY.....April 11, 1975

A pre-opening reception honoring "The Exhibition of Archaeological Finds of the People's Republic of China" will be held Saturday evening, April 19, 8 - 11 p.m. This reception by invitation only, is for the members of the Society of Fellows of the Nelson Gallery and for special guests.

Representatives of the People's Republic of China, of the U.S. Department of State, of the National Endowment for the Humanities, of the Missouri Council of the Arts and of other organizations are scheduled to attend. In all, approximately 1,000 guests are expected.

In order to accommodate news personnel wishing to cover this event, we are requesting that communications organizations submit in advance, the name(s) of their representatives. These names should be submitted in writing or provided by telephone to the Chinese Exhibition Office for receipt no later than Thursday, April 17.

Coverage will be restricted to events at the North entranceway to the Nelson Gallery-Atkins Museum and to scenes in the area of Kirkwood Hall. No photography will be permitted in the Chinese Exhibition spaces Saturday evening. (Organizations should refer to the news advisory of 4/10/75 for information relating to events earlier in the day -- on Saturday, April 19.)

Parking in the area of the gallery will be in short supply, and only those vehicles clearly identified as representing news organizations will be permitted parking in spaces provided on 45th Street. News media identification cards (press credentials) should also be in hand.

Contact: Rob Martin or Beverly Rosenberg - 753-3911 or the number below



## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

FOR IMMEDIATE RELEASE

RECORD CROWD VISITS CHINESE EXHIBITION

AT KC'S NELSON GALLERY - ATKINS MUSEUM

KANSAS CITY, Mo. -- Recording the largest daily attendance since the opening of the Chinese Exhibition here, 6,245 persons viewed the famed exhibit on Tuesday, April 29.

The figure pushed the total number of visitors to more than 42,000 since the exhibition's pre-opening events on Saturday, April 19. The previous highest number -- 5,987 -- was recorded on Sunday, April 20, which was the first day of public attendance.

Tuesday's record number was made during an 11-hour day (10 a.m. - 9 p.m.). The previous high on April 20 included special groups, the general public, and members of the gallery's "Friends of Art" organization and was tallied during a 14-hour period.

A gallery spokesman said that "if crowds of this size continue throughout the seven weeks of the exhibition, we'll easily top the quarter-of-a-million mark originally projected."

4/30/75

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Contact: Rob Martin - 753-3911

4/75

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000  
4525 Oak Street Kansas City, Missouri 64111



CONFIDENTIAL

STATEMENT IN RESPONSE TO INQUIRY RELATING TO BOMB THREAT - 4/30/75

At 1 p.m. today (Wednesday, April 30), a bomb threat was received at the Nelson Gallery - Atkins Museum. Using pre-established search procedures, a complete inspection was made of the gallery, and nothing out-of-the-ordinary was found. Visitors were stopped at the front door for a short time, and following the inspection, regular admittance was resumed.

(Because of the "triggering" nature of such threats, the Nelson Gallery and the Kansas City Police Department are requesting the cooperation of all news media in receiving and utilizing this information with as little emphasis as possible and in a manner consistent with professional journalistic practices.)

# # #



FOR IMMEDIATE RELEASE

**The Chinese Exhibition**

The Exhibition of Archaeological Finds of the People's Republic of China  
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts  
April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

NELSON GALLERY RECORDS 123,621 VISITORS

AS CHINESE EXHIBITION HITS HALFWAY MARK

KANSAS CITY, Mo., May 14 -- Reaching the halfway mark in its seven-week stay at the Nelson Gallery-Atkins Museum here, the famed Chinese Exhibition has recorded a total of 123,621 visitors to date.

The exhibition opened April 20 and runs for 50 days -- until June 8.

(The total includes 1804 persons attending special pre-opening events on April 19.)

According to gallery officials, the total-to-date "is on target with projections." Some 250,000 visitors have been estimated for the seven week stay in Kansas City.

Highest daily attendance was yesterday (May 13) when 7562 persons viewed the exhibition during an 11-hour period.

Average daily attendance for the first 25 days (plus April 19th) has been 4754 persons. Officials said the average has continued to rise steadily each day since the exhibition opened, "and we expect that curve to go up gradually throughout the remaining three-and-a-half weeks."

5/14/75

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Contact: Rob Martin  
753-3911



